



FRIDAY, MAY 9, 1997  
7 P.M.

MILWAUKEE PUBLIC  
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MILWAUKEE,  
WISCONSIN

12 FILMS & VIDEOS BY MILWAUKEE-AREA WOMEN

Adriana Resor-Wash Photo



**Program  
curated by  
Adriana  
Rosas-Walsh  
and Lorna  
Ann Johnson**



**Slight**



**Face the Music**



**Dark Cloud, beaten dog**

### **Slight**

ROXANE AGGREY, BECKY BANKS,  
JANET MCMILLAN, AND  
JENNIFER PLEVIN  
3 min., 16mm/video transfer, 1996

This collaborative piece was created for a student competition that required the makers to shoot, edit and print the film within 10 hours in one day. Four filmmakers combined their styles and strengths to create a decidedly feminine film.

*Roxane Aggrey, Becky Banks, Janet McMillan and Jennifer Plevin are seniors in the film department of the University of Wisconsin—Milwaukee.*

### **Face the Music**

TERESA L. GETTER  
15 min., video, 1992

A woman recalls a prank she played as a teenage tomboy. This documentary, although full of humor, examines the consequences of a girl's non-conformist behavior in our society.

*Teresa L. Getter (1968-1993) received her BFA from the UWM film department in 1992. She did her graduate studies at State University of New York in Buffalo, where she received a teaching assistantship. Her work reveals a self-awareness beyond her years. Among her videos were My Mother*

*Before Me, Sense, and Mindopsy, made after she was diagnosed with melanoma cancer. Face the Music was shown at the Women in the Director's Chair International Film & Video Festival. Teresa Getter died in 1993 when she was at the age of 25.*

### **Horse Song**

DIANE KITCHEN  
2:30 min., 16mm, 1997

*Diane Kitchen is an associate professor in the UWM film department. Her work primarily deals with issues concerning indigenous peoples of the Americas. Previous work includes Before We Knew Nothing and Roots, Thorns, both concerning the Ashaninka in Peru. She received the Milwaukee County Individual Artists Fellowship in 1990.*

### **Now Pretend**

LEAH GILLIAM  
10 min., 16mm, 1993

This experimental piece investigates the use of race as an arbitrary signifier, drawing upon language, personal memories and the 1959 text, *Black Like Me*.

*Leah Gilliam received an MFA from the UWM film department. She teaches film and video at Bard College in upstate New York.*

### **Dark Cloud, beaten dog**

ADRIANA ROSAS-WALSH  
13:30 min., video, 1994

While exploring the abusive marriages of her grandmother and mother, Rosas-Walsh found herself looking at her relationship with her mother.

*Adriana Rosas-Walsh received a BFA from the UWM film department. Her work has been shown at the Women in the Director's Chair International Film & Video Festival. She was a scholarship winner for the annual Robert Flaherty Seminar in 1993. Her current project is Machito Macho, funded by the Jerome Foundation and the Wisconsin Arts Board.*

### **Exhausted**

PORTIA COBB  
2 min., video, 1994

A time-lapse portrait of the video-maker's mother, who works around the clock and still has the energy to catch an early flight in the morning.

*Portia Cobb is an assistant professor of film at UWM and artistic director of the Community Media Project. Her work deals with issues concerning the African Diaspora. Her other works include Don't Hurry Back, a reflection of*





**Strands**



**Dreams of Matek**



**These Troubled Fields**

*her trips to Africa with her daughters, and No Justice No Peace, interviews with young African American men after the Rodney King verdict. She recently was selected for the Artists Residency Program at Carnegie Mellon University in Pittsburgh.*

### **I'll Diet...Tomorrow**

**LENORE RINDER**

15 sec., 16mm/video transfer, 1979

An animated drawing made to accompany music and sound effects.

*Lenore Rinder has been drawing and writing since she was three. As soon as her four siblings were old enough to join her, she taught them original songs and created coloring books to keep them busy. In 1986, she received an MFA from UWM, majoring in painting and film. She produces a children's news program, Kidz Biz, for community television at Warner Cable.*

### **Intermission**

### **Paul at the Window**

**PORTIA COBB**

5 min., video, 1997

A visit to a lover's apartment in Brooklyn becomes a marker for a timeless memory of a homecoming from Africa in this attempt to capture fleeting nostalgia.

### **Strands**

**LORNA ANN JOHNSON**

12 min., Super8/video transfer, 1994

Through whose perspective do we view ourselves and our world? Using first-person narration, *Strands* touches on a mixture of topics— from hair to self-esteem and from the American dream to the hypnosis of TV—to illustrate the impact of the lens on our lives and culture.

*Lorna Ann Johnson recently completed her MFA in film at UWM. Previously, she worked in film programming and distribution at Third World Newsreel in New York City. Her work has been shown at the Women in the Director's Chair International Film & Video Festival.*

### **Dreams of Matek**

**CECELIA GENCUSKI**

30 min., video, 1996

A Milwaukee producer talks to biracial adults and women and men in interracial relationships about issues of identity, race and politics.

*Cecelia Gencuski has been working in video since 1993. She received her video training at the Milwaukee Access Telecommunications Authority (MATA). She is currently working on an experimental video that explores her pilgrimage back home to Papua, New Guinea after 20 years.*

### **Vamping**

**LENORE RINDER**

6 min., 16mm/video transfer, 1980

Theda Bara vintage Hollywood "vamps" interspersed with home movies by Rinder and her grandfather accompany the reminiscences of Rinder's mother, who was a child entertainer and "taught to be a vamp." The song "Jungle Fever" by Red Nickles accompanies the mother's recollections.

### **These Troubled Fields**

**DENA ARONSON**

10-min excerpt, video, work-in-progress

This documentary records Aronson's trip to Israel in November, 1995, with the International Citizen Diplomacy Team. Coincidentally, the group arrived two days after the assassination of Yitzhak Rabin. Aronson interviews Jews and Palestinians about the effects of the Israeli/Palestinian conflict on their lives and possible resolutions.

*Dena Aronson is an independent producer. Two current projects include Breast Cancer & the Environment and The Baja Expedition or Have You Kissed A Whale Today?*

**Reception sponsored by**

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*Angles is proud to present its first screening of films and videos by Milwaukee-area women. We are grateful to the women who contributed their work to our program and honor their achievements. The quality of their work inspires us to continue writing about and exhibiting work representing a diversity of women's experiences, dreams and visions.*

*We celebrate the collective spirit and hard work of the many volunteers who made this program possible.*

Angles is a nonprofit publication dedicated to documenting and supporting women working in film and video and their work. For more information: Angles, P.O. Box 11916, Milwaukee, WI 53211. 414/963-8948. email: [angles@execpc.com](mailto:angles@execpc.com)

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Thanks to the following donors for their generous support: Printing by Anderson Graphics. In-kind donations: Alverno Presents, Beans & Barley, Helix Photoart, Landmark Theatres, June Lehman Public Relations, Harry W. Schwartz Bookshops, Ron Sonntag Public Relations, V100/100.7 FM, WMSE/91.7 FM, WYMS/88.9 FM and Video Visions.



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